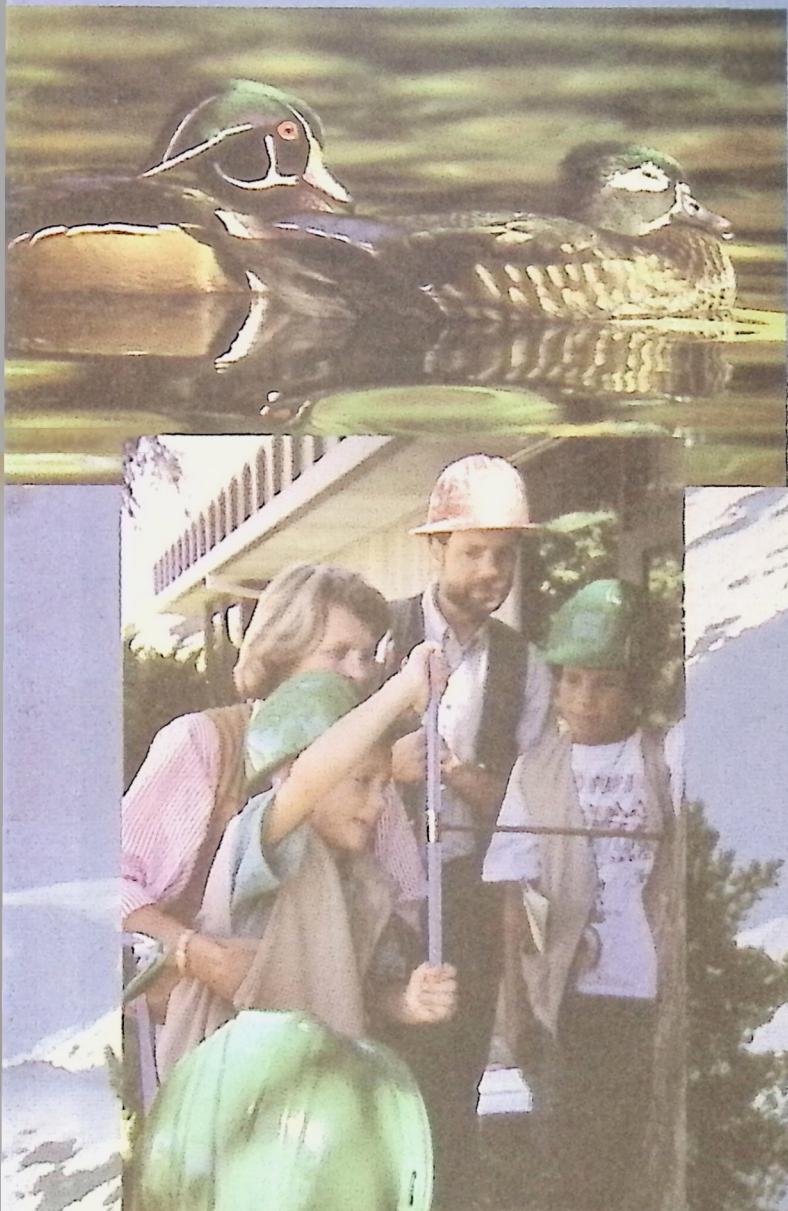


J E F F E R S O N

Monthly



The Modern Museum

A Look at
Redding's
Turtle Bay
Project





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Ceramic sculpture by David Furman will be on exhibit this month at SOSC's Schneider Museum of Art.

ON THE COVER

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Mt. Shasta: photo by Jeffrey Rich.
Ducks: photo by Jeffrey Rich.
Paul Bunyan: created by William B.
Laughead around 1914, image courtesy
of Roseburg Resources Company.

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JEFFERSON

Monthly

JANUARY 1996

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Museums were once simply store-houses of the past. Today, museums are armed with a new spirit of activism, which may be essential if they are to accomplish their educational goals, and if they are to insure their own preservation. Eric Alan looks at Redding's innovative Turtle Bay Park & Museum project.

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TUNED IN

Ronald Kramer

Losing a Seat at the Table

Cartoonists have been working over-time doing caricatures of Mickey Mouse anchoring network newscasts ever since the reported sale of ABC Television to the Disney company. Of course that sale announcement was followed by the sale of CBS Television to Westinghouse. Mega-mergers have become so commonplace in American finance during the past decade, that they are usually now relegated to the interior pages of the newspaper. But both of these sales were front page. The public's interest in media acquisitions says something about our society.

Ever since the 1930's broadcasters have been trumpeting "the American system of broadcasting." Since a broadcasting station is pretty much the same thing in the U.S. or any other nation, what they're really referring to is this nation's method of regulating radio and television stations and the type of programming which results. In a sense, American broadcasting has been approached somewhat uniquely. Our system involves commercialized ownership and content, limited federal oversight and localized (as opposed to nationalized) services. It also attempts to produce diversified ownership with individuals and companies limited in the number of stations they can own.

The idea of a mega-media merger, such as the ABC or CBS sales, simply couldn't occur in most Western nations because the television properties are predominantly, or entirely, publicly owned.

Theoretically, what the public receives out of the "American system of broadcasting" is an assurance that their legitimate interests in the social contract between broadcasters and the nation is respectfully

recognized by station owners that are permitted to control the electronic press.

We've come a long way. Tortuously working its way through Congress at present is the Communications Act of 1995,

66

the first serious attempt to revise the existing legislation which was enacted in 1934. Its Congressional proponents trumpet the new effort as an essential, and long overdue, attempt to recognize the changes which have altered the shape of the electronic media over the past 60 years.

Let's look at the proposed Communications Act of 1995.

Commercialized private ownership of broadcasting stations would continue, but most federal oversight of their opera-

tions—to which the FCC has given more lip-service than anything else in recent years—would be abandoned. The original practice of assigning licenses based on the perceived value of programming provided to the public would largely be abandoned in favor of auctioning frequencies. Localized services would no longer be favored. Increasingly watered-down limits on the number of stations anyone could own would be so further diminished that a handful of companies could control the vast majority of stations which reach most Americans. Federal attempts at stimulating diversity in ownership would be virtually eliminated.

Other than for anti-trust laws, there is no comparable federal commitment to attaining the Federal government's current goals for broadcasting in other industries. So why should things be different in the electronic media?

Maybe the answer is found in the nation's interest in the mega-sales of televi-

sion networks. Perhaps intuitively, Americans have accepted broadcasters' assertions about the uniqueness and value of the "American system of broadcasting." They understand that, uniquely among Western democracies, we have granted unparalleled private rights over our communication channels. And they have accepted the premise that—as a quid pro quo—the public retains a serious and recognized "seat at the table" in discussion about public policy regarding the electronic media. The proposed Communications Act of 1995 pretty much obliterates that view.

The public understands that when a major network is sold, the public has an interest in the sale and its outcome in a manner which differs from transactions in most other industries. Unfortunately, our legislators don't agree.

In the 1950's the traditional Hollywood motion picture industry underwent enormous change. In the face of television's advance, Hollywood needed money to compete. The arrival of new competition for "viewers" was changing the industry. Moreover, the original captains of Hollywood—the men who had founded and operated the major studios—were aging. Over a decade, the Hollywood studios sold their interest to investors, and increasingly hired "captains" of other industries to manage these fiscally modernized Hollywood studios.

But there was one major difference. Hollywood had traditionally been owned, and managed, by people whose first love and interest was in film. They gave way to individuals who saw film as a business which happened to traffic in celluloid. Hollywood has never been the same. It is smaller, generally less healthy, and increasingly less interesting.

There are striking parallels between Hollywood in the 1950's and the television industry over the last decade. Congress is helping foment the view that broadcasting is just another business. But that wasn't the basis on which the nation originally settled upon the "American system of broadcasting."

And that's why I believe Americans are morbidly fascinated by the prospect of Mickey Mouse anchoring a network newscast.

Ronald Kramer is Jefferson Public Radio's director of broadcasting.



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SPEAKING OF WORDS

Wen Smith

Way to Go, Sam!

Few media people admit their reports are biased. It was refreshing to hear Sam Donaldson fess up during a Sunday talk show.

My wife heard it first. She was at the controls of our VCR, taping the show as we always do just in case something comes up that I can use.

"Did you hear him right?" my wife said.

"No, I missed it," I said. "Thinking about something else." I felt sheepish. It's a violation of the rules to think while the TV is on.

"I'll run it back," my wife said, punching the rewind button. After a few seconds she punched play, and Sam Donaldson popped back on screen.

Seems Sam had made an error in one of his news reports during the week. Now he was trying to explain.

"I guess . . .," he said, "I guess my report was more misleading than I had intended."

It was one of those precious sound bites that make us thankful for the VCR.

"That's what I call integrity," she said.

"Yeah," I said. "Wonder how misleading he intended the report to be?"

"That's the first time I ever heard a reporter admit he's not objective. You have to respect a guy like that."

"Well," I said, "I guess Sam has been in the business long enough to know that objectivity doesn't sell. Not in today's media."

"Now that we know what he intends," she said, "we can trust him."

"Yeah," I said, "he gives us a choice. We can decide whether we want to be misled."

"I think it's wonderful that Sam is up front about it," she said.

"He even admits his report was more misleading than he intended. That's good. It's too easy to be taken in by a story that's only a little misleading."

"Scary," she said, "to realize how many reporters pretend they're unbiased. And all the while they may be taking us down a garden path."

"Right," I said. "They say they're giving us facts, and by the time we realize we've been misled, we're too far out in the woods to go back."

"If they didn't give us their opinions," she said, "how would we know what to think? We'd have to judge everything for ourselves."

"And you can bet this country wouldn't be what it is today," I said.

"I'll keep this tape," she said. "We can watch it every now and then."

"Yeah," I said. "It's great to be reminded there's at least one up-front reporter who admits he intends to mislead us."

"I say Sam sets a good example," my wife said. "Too bad there aren't more like him."

Way to go, Sam.

"I GUESS MY REPORT WAS
MORE MISLEADING
THAN I HAD INTENDED."
THAT'S THE FIRST TIME
I EVER HEARD A REPORTER
ADMIT HE'S NOT OBJECTIVE.
YOU HAVE TO RESPECT
A GUY LIKE THAT."

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post* and other publications.

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JEFFERSON OUTLOOK

Russell Sadler

Promises, Promises

When voters approved Ballot Measure 5, the property tax limitation initiative, by barely one percent of the vote in 1990 many thought they were reducing their own property taxes. Still others thought they were "sending a message" to legislators to reform property taxes and reduce reliance on state income taxes. Nearly 70 percent of those polled just after the election expected the Legislature to put major tax reform on the ballot for voters' consideration. It didn't happen.

Fueled by campaign contributions from a large assortment of political action committees, self-proclaimed conservatives took over both houses of the Oregon Legislature. They changed the debate from who pays how much in taxes to whether Oregonians were paying too much in taxes. The debate has been indecisive because Oregonians' per capita tax burden has hung around the middle of the 50 states for more than 25 years. Oregon is still growing at 3 to 5 percent a year. This growth costs money that must be paid sometime by someone. There is no free lunch.

Once legislators get elected, they discover population growth eliminates their campaign fantasies about reducing the cost of Oregon government in absolute terms. This harsh reality forces the tax debate to degenerate into a bitter battle over who will pay. For the last 25 years, legislative sessions have become a subtle bazaar with lawmakers quietly, occasionally stealthily, shifting the tax burden off their campaign contributors and onto unwary taxpayers. "Tax reform," a retired legislator likes to remind me "is a shift, not a gift."

Nowhere is this fact of political life more evident than the treatment of private timberland. A law passed by the 1993 Legisla-

ture that took effect with this tax bill reduced the assessed value of timberland so low, some county assessors called the State Department of Revenue to see whether some mistake had been made. There was no mistake. Owners of private timberland in Jackson County, for example, saw their assessments drop as much as 88 percent.

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CONTRIBUTORS AND ONTO
UNWARY TAXPAYERS.

The property tax is supposed to be a tax on assets. The value of private timberland is going up, not down, as the availability of timber from public lands declines. The decline in timberland assessments comes from raw political intervention, not the market forces driving up residential property values.

This is actually the third reduction in timber taxes in the last 20 years.

The first came in 1977 when the Legislature switched the system of timber taxes from an ad valorem tax on standing trees to a severance tax payable only when the trees were cut. This was supposed to encourage long term forestry. During the next 20 years, the largest private timberland owners liquidated the rest of their old growth holdings, much of it on the log export market.

The second reduction came during the 1991 legislative session. Measure 5 did not clearly cover timberland because the trees had not been taxed as property since the 1977 changes. Timber industry lobbyists demanded and got laws giving timber severance tax reductions equivalent to the property tax reductions Measure 5 gave business and commercial property owners.

When the present leadership took over both houses of the Legislature in 1993, they passed still further timber tax reductions. The timber industry and its political action committees are among the largest contributors to the new legislative majority's campaigns.

Because Oregon's population is still growing, the large property tax reductions for privately held timberlands means higher taxes for other property owners to make up for lost revenue. That is the way the system operates. Many homeowners have not seen any tax reductions from Measure 5 because county assessors raised the assessed values in many areas of the state to make up the money tax levies require but timberland and other business property owners no longer pay.

Weyerhauser's 27,000 acres in Jackson County were assessed at \$3.6 million last year. The new law assesses the same land at \$383,100 according to public records. Other property owners are making up more than \$3 million.

Most Oregonians are unaware of the sweeping scope of this shift in the tax burden because it has come so gradually over the last 25 years. In 1971 business and commercial property owners paid 68 percent of all Oregon property taxes. After 25 years of successful lobbying and the assistance of naive voter judgment at the polls on issues like Measure 5, business and commercial property owners now pay about 40 percent of all property taxes. Residential property owners now pay 60 percent. That is why most homeowners got no property tax relief from Measure 5. They are paying a larger share of the costs of a growing state because business lobbyists have successfully reduced their clients' share of the tax burden. The problem is not that Oregonians pay too much in taxes. The problem is Oregon has too many discount passengers on her ship of state. The full-fare passengers pay more than they should because many others are getting a discount ride.

The party that controls the Legislature is marketing itself in its campaign advertising as "the party of kept promises." The party of kept promises is keeping its promises to those who keep them. **IM**

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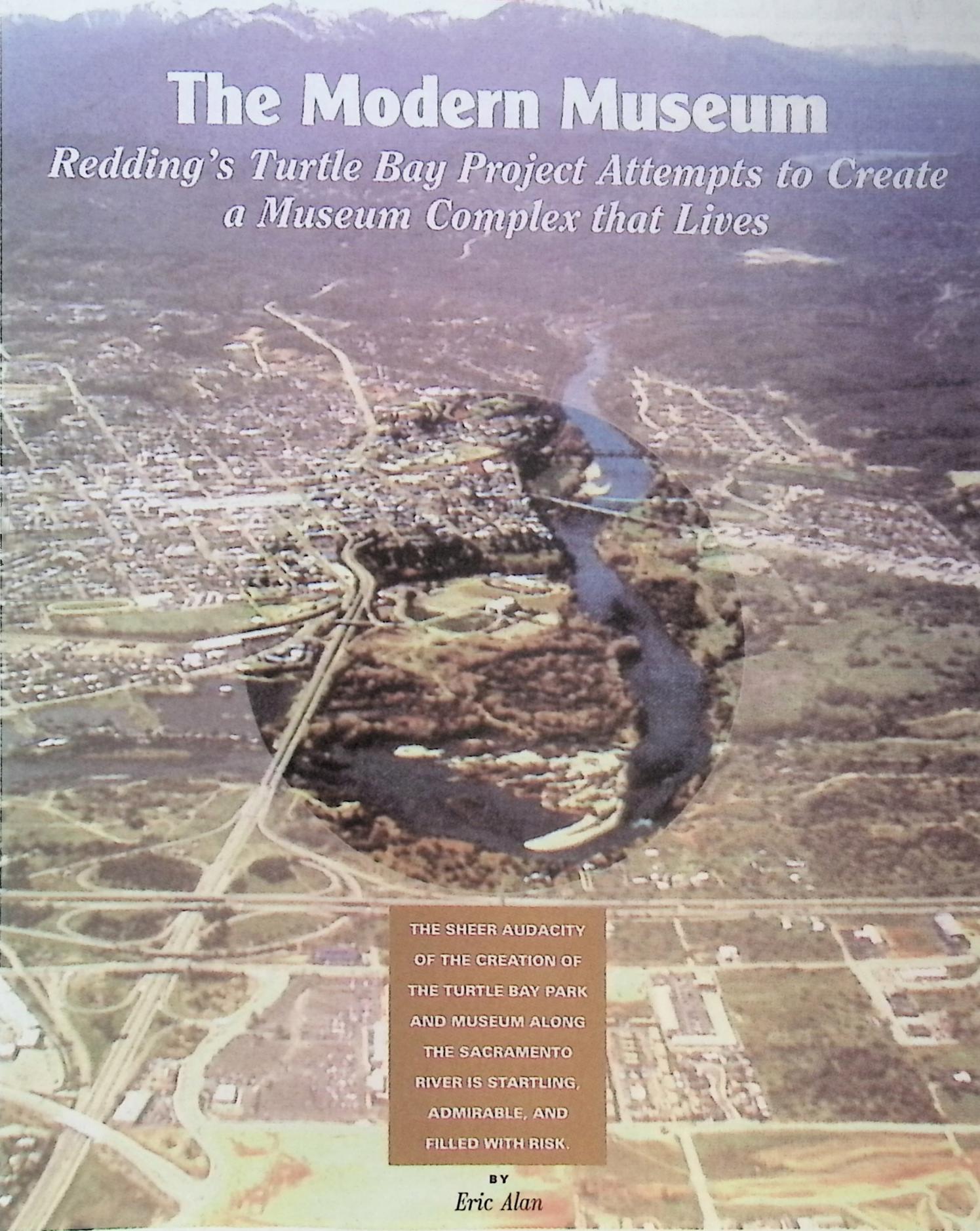
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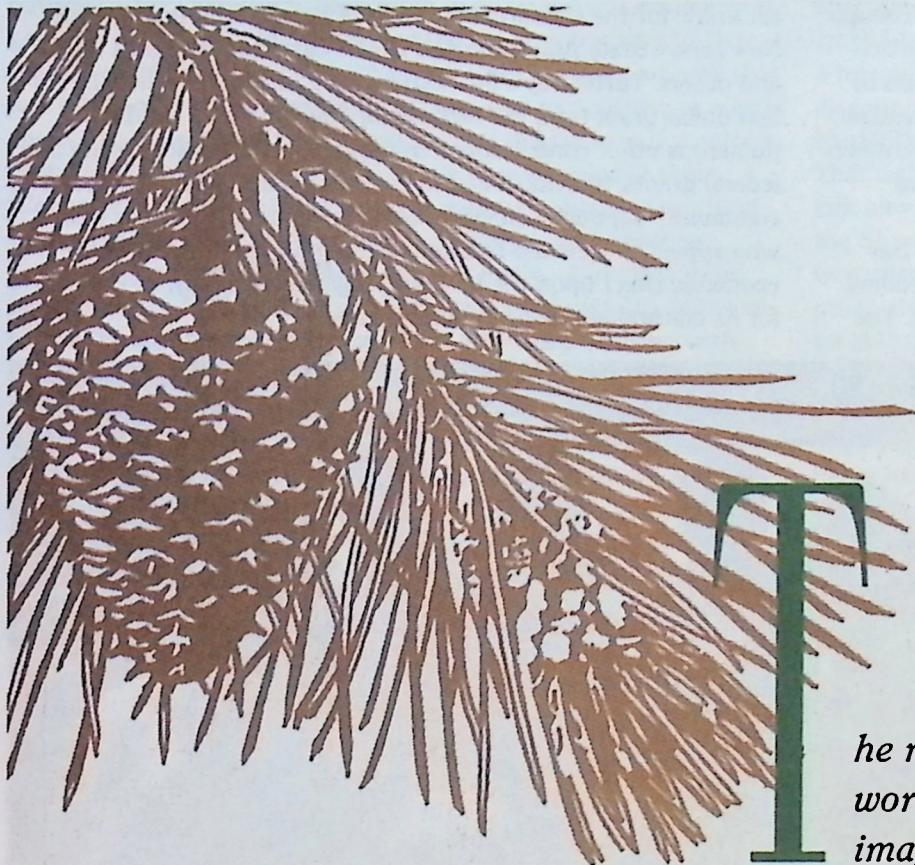
The Modern Museum

Redding's Turtle Bay Project Attempts to Create a Museum Complex that Lives



THE SHEER AUDACITY
OF THE CREATION OF
THE TURTLE BAY PARK
AND MUSEUM ALONG
THE SACRAMENTO
RIVER IS STARTLING,
ADMIRABLE, AND
FILLED WITH RISK.

BY
Eric Alan



T

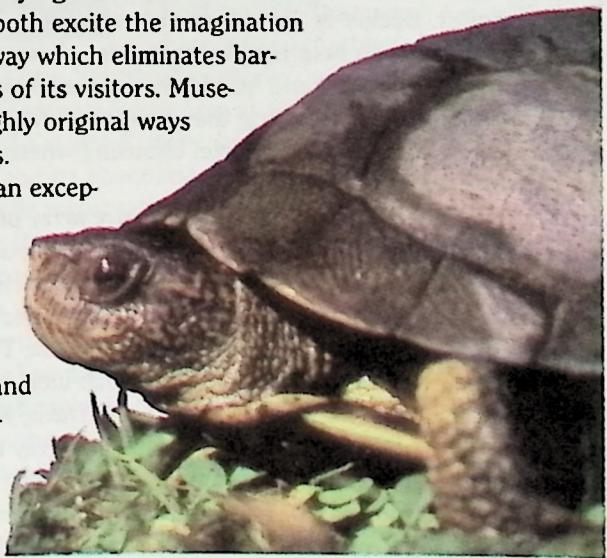
he mere mention of the word "museum" can evoke images of dead history:

musty dioramas in silent airless halls, patrolled by bored security guards who are difficult to distinguish from the stuffed lifeless mammals lucklessly on display. In many people, museums trigger memories of elementary school field trips and misnamed family adventures for which parents must now be forgiven.



Surely there are reasons those memories and conceptions exist: but in a shift symptomatic of a wildly changing world, museums are beginning to redefine themselves in a way required by new audience expectations, by new business realities, and — most importantly — by the increasingly critical need to re-examine the entire relationship of the human race to its environment, before complete environmental ruin becomes the human legacy. Museums, to be effective in this climate, are trying to reinvent themselves as a new breed of dynamic living entities which manage to both excite the imagination and communicate the urgency of their messages — all in a way which eliminates barriers between the museum's presentation and the daily lives of its visitors. Museums must now combine education and entertainment in highly original ways which involve visitors more directly than traditional exhibits.

Creating and effectively maintaining such a museum is an exceptionally challenging task, especially when the business climate is shifting rapidly enough to make long-term fiscal realities difficult at best to predict — a situation currently causing agony for business leaders in most other sectors of the economy, as well. As indicated by the recent financial difficulties experienced by the Oregon Museum of Science and Industry (OMSI) in Portland, and the Pacific Northwest Museum of Natural History in Ashland, it is not necessarily sufficient to have an identified need, a well-targeted plan, huge amounts of enthusiasm, hordes of hard workers, and broad community support. All of these can be present



without the project succeeding on the critical bottom line. Though there are regional financial successes among museums — particularly the Oregon Coast Aquarium in Newport — new museums of the natural world must essentially work themselves off the endangered species list. And, in an era of magically shrinking governmental budgets, bailout help from Capitol Hill cannot be counted.

Thus, the sheer audacity of the creation of the Turtle Bay Park and Museum along the Sacramento River in Redding, California, is startling, admirable, and filled with risk. The size and scale of the planned project dwarfs most creations in towns of similar size — Redding only has 70,000 residents — but with \$20 million dollars of the expected \$35 million dollar construction cost already raised, a strong commitment to its realization has been made.

The mission statement of the museum indicates that it will focus on the heritage of the northern Sacramento River watershed — a place of rich history, from which wider lessons about the balancing of choices between development and preservation can be drawn. The intent, as stated by Turtle Bay's new Executive Director, Stephen Becker, is succinct: "One of the driving forces behind the Turtle



Bay concept is to connect people more with the natural environment, and with the decisions they make about it, and how people make decisions collectively." It's easy to see the validity of that broad dream, and from the more specific plans, to see the depth of thought and sweat which has already been put into planning the translation of that dream into an actual living, breathing museum complex. Becker is able to speak with specificity about using the museum to help people make wise choices down to the level of helping the weekend builder be informed enough to make foresighted decisions regarding the environmental impact of different materials when, for example, choosing whether or not to use redwood in a deck.

The Turtle Bay project has an impressive array of participants on all levels. Primarily, Turtle Bay is the child of an alliance of existing Redding museums: the Carter House Natural Sciences Museum, a long-term champion of the Turtle Bay project; the Redding Museum of Art & History; and the Forest Museum. They're supported in their efforts by a design team which includes two highly regarded firms: Esherick Homsey Dodge and Davis, who have been responsible for such major projects as the Monterey Bay Aquarium, the College of Environmental Design at UC Berkeley, and the Taiwanese National Museum of Marine Biology/Aquarium; and the design firm of Joseph A. Wetzel Associates, Inc., which has been re-

sponsible for the California Museum of Science and Industry, the New Jersey State Aquarium, the North Carolina Zoological Park, and others. Turtle Bay's financial backing includes a solid \$10 million dollar grant from the McConnell Foundation of Redding, numerous other contributions from private corporations, state and federal grants, individual and in-kind donations. Extremely broad community support is in evidence from Redding leaders as well, who appear to view the creation of the museum in terms of the economic effect upon the local and regional economy, as much as for its cultural and educational benefits.



Above: Tree cookie name tags precede an interpretive forest lesson.
Left: Architect's model of the Forest Camp.

Following page: Shasta Dam gravel plant at Turtle Bay, 1940.
Courtesy of the Shasta Historical Society.

So what is it that this broad base of support intends to create, specifically? Despite the theoretical nature of a project for which ground has only recently been broken, and for which \$15 million dollars needs yet to be raised, the plans are delineated in great detail. The plans indicate a primary focus on the Sacramento River watershed, in which the museum will be located. The actual Turtle Bay, the museum's namesake, is the adjacent piece of river from which the gravel for the construction of the monumental Shasta Dam was taken. Various exhibits will examine all aspects of the region and its management: from galleries representing the Sacramento river sources and the forest habitat (including live birds, small mammals, and amphibians) and the riparian areas, commercial mining exhibits, explanations of the construction of Shasta Dam, a floor-to-ceiling aquarium with warm-water fish species, explanations of ongoing human attempts to change the river, and major uses of the river water (from agricultural to wildlife, industrial to domestic), a gallery of nocturnal creatures (especially bats), and even a river pool featuring river otters, which will aim to explore animal senses and their adaptations for survival. With its intended use of live animals, the Turtle Bay project is clear on its intent to distinguish itself from museums characterized by dead, dusty hallways. "We will not have one single stuffed critter," Stephen Becker says, pointing to the current popularity of zoos and aquariums.

Becker also favors an integrative approach to the museum's concept, trying to avoid the pitfalls of both traditional history and

natural history museums. "Too often, natural history museums regard the built world, the cultural world, as in opposition to the natural environment, so that when you walk in, every activity that was taken on by man is regarded, in one way or another, as a bad choice, a wrong choice. And those choices did occur — if you look at them factually, historically, you have to acknowledge them. [Conversely, if] you go into a history museum, almost everything that people do is regarded as somehow heroic, and never regarded as the kinds of mistakes that are made... I learned from my experience in New Mexico [where he served with the Museum of New Mexico System in Santa Fe for a decade], working with Native American people who taught me how important it is to regard the natural and cultural worlds together... What I hope Turtle Bay is going to do is show how those worlds have interacted, and how people have made choices, and can continue to make choices."

The choices, of course, have become extremely controversial, as environmental and economic issues are narrowly framed in the public debate as irreconcilably clashing, and the sides who favor the primacy of either economics or environment harden into their

the converted on the other. In the initial, theoretical stages at least, Stephen Becker expresses a desire to take Turtle Bay along a related but perhaps more daring track. "The thing that I find disconcerting in some museum displays is how they back off from hard-hitting issues. And I would hope that we would not do that. That if there is a debate to be revealed, that we do so. That we talk about how something as monumental, and indeed heroic, as the Shasta Dam was not heroic at all to the people whose lives were disrupted by it. And that rather than pitting one against the other, that we start taking the perspective saying, okay, where do we go from here?"

Neither does Becker want the Turtle Bay Museum to be the defining voice, even within its own confines. "A museum itself too often takes the point of view that it's an authority, and an anonymous authority... Whatever the museum tells you, supposedly, is the truth, the result of great research and all that. Now, there's certainly a great deal of credibility that museums have to hold onto to be able to do that. But one thing museums can do, and should, is to open up a place for real people to make real statements about the past, present, and future."

This laudable goal is a difficult one to turn into reality, when such "real" statements can be ill-informed or often turn into heated emotional diatribes, which are not careful or thoughtful about issues of alienation or integrated perspectives. It will be interesting to see if Turtle Bay can turn its goal into truth on a practical, daily basis.



positions with nearly the fervor of religious war. The critical need for developing an integrated approach is as clear as the intense difficulty in creating acceptance for one, with heated battles constantly taking place.

This is another context in which this museum, like all new-breed museums, will walk on dangerous ground. How to deal openly with the issues, with depth and balance, without alienating either of the sides into which the social debates have descended and divided? This is important, for no real solutions to the conflicts can be found without the full participation of the parties in the debates. Farther north from Turtle Bay, preceding it in facing these exact issues, the Pacific Northwest Museum of Natural History has chosen a careful position of non-advocacy, with director Ron Lamb expressing his belief that any other position will result in alienation on one side, and mere preaching to

stripped projections. Yet Stephen Becker recognizes the concerns raised by the disappointing figures at OMSI and the Pacific Northwest Museum of Natural History. In the end, the simple truth is that the world and its economies are changing so rapidly that there is no way to accurately predict what the realities will be, by the time Turtle Bay is done. All that can be done is to plan as intelligently as possible, draw on top talent in all phases of operations, work like maniacs, and assume it will all work out in the end. Faith is perhaps the most critical design element. That may cause ulcers for key participants, but it is no harsher than what all large business projects now face.

In that climate, and in an age of increasing polarization regarding most development issues, it might be expected that the enormity of the project would bring about equal enormity of opposition to it. But if that is the

CONTINUED ON PAGE 33

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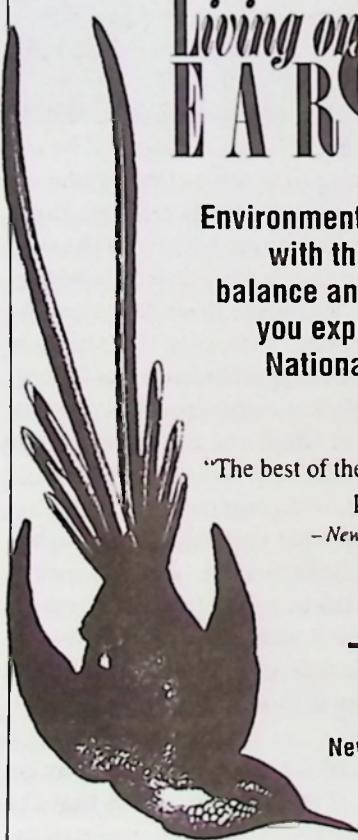
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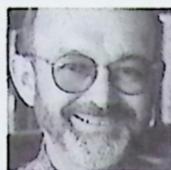
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NATURE NOTES



Frank Lang

Endangered Species

Much time is spent these days worrying about threatened or endangered species. Most people are aware of spotted owls, grizzly bears, timber wolves, California condors, porpoises and whales. The animals disappear from old familiar places, because habitats are destroyed or altered or animals are deliberately killed for fun, profit or both.

Some of us think species can just get up and move to a new or different habitat. Humans can, why can't animals and other wild things? Humans make their habitats and take them with them. Humans can occupy all sorts of habitats they modify to suit themselves.

There is more, much more, at stake with the loss of species than just big fuzzy, cuddly, exciting animals. There are plant species at risk as well. What is the big deal about plants? Our enthusiasm for saving animal species is great, if it doesn't interfere with our own affairs. But plants? Who cares? Well, we all should. Twenty five percent of all prescription drugs come from plant products that cannot be made synthetically. We know one of those, our own Pacific yew, a common plant rapidly on its way to oblivion if we don't take care to protect it.

In modern agriculture only 18 species or so are important. What if something happens and we need to develop new crops or need genetic reserves for breeding, and the species are gone. Right here in the State of Jefferson, we have local plants that should be protected for their future use. The large-flowered meadow foam, known only from the Agate Desert near White City, Oregon is a prime example. Meadow foams produce special oils that tolerate high temperatures

making them extremely useful. Our meadow foam is at risk from loss of habitat by road building and industrial development. What to do, that is the question. The quest for answers stirs up yahoos and nincompoops of every species.

“
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ANIMAL SPECIES IS GREAT, IF IT
DOESN'T INTERFERE WITH OUR
OWN AFFAIRS. BUT PLANTS?
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PERCENT OF ALL
PRESCRIPTION DRUGS COME
FROM PLANT PRODUCTS THAT
CANNOT BE MADE
SYNTHEТИCALLY.”

I spent two days of my spring break one year in the field with my daughter searching for Cook's biscuitroot, large-flowered meadow foam, and the Southern Oregon buttercup, *Ranunculus austro-oreganus*. Why? Because I find it pleasurable, what with the fresh air, exercise, great company and sense of accomplishment. We saw an osprey carrying a fish, red-tailed hawks, a beaver dam and all sorts of wonderful things.

If you still don't quite see the value of all species, try this quotation from Victor Scheffer's book, *The Year of the Whale*.

"If you believe that human life has meaning or purpose or direction or destiny, you will know in your heart that our life is bound all around and together and forever with the lives of the animals who were present at our creation. If we survive, we will care for the whales and other wild creatures, and if we perish through our own cleverness, the end of the wild things will have been an early warning of our folly."

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Any Excuse for a Party

If you know musicians at all, you know that they're usually looking for a party. For a couple of area organizations, having Mozart's birthday fall on a Saturday night is reason enough for some merrymaking. Add to that the coincidence that both groups are ten this year, and you've got the makings of a real bash.

The joint promises to be jumping this year as the Northwest Bach Ensemble and the Southern Oregon Repertory Singers team-up to present a Mozart Birthday Bash/Tenth Anniversary Celebration on Saturday night, January 27, in the SOSC Music Recital Hall.

The evening will be a celebration of Mozart's vocal and instrumental music of all varieties. The combined ensembles will perform four sacred motets, plus the *Dies Irae* movement from the *Requiem*, and the *Laudate Dominum* from his *Solemn Vespers*. In addition, many of the singers will be featured in solos and ensemble pieces from his operas *Don Giovanni*, *Cosi fan Tutte*, and *The Magic Flute*. Instrumental chamber works will be performed by members of the Bach Ensemble, and violinist Nancie Linn Shaw and violist Wendy Pedersen will be featured as soloists in the *Sinfonia Concertante*.

This is the first time these two organizations have collaborated. In 1988, they joined for a performance of Bach's eight-part motets, and in 1993 they produced Mozart's *Missa Brevis in F*. They have also performed Haydn's part songs and Handel's *Dixit Dominus* together, and last year they presented Bach's motet *Jesu, meine Freude* and Handel's anthem *The King Shall Rejoice*.

The Northwest Bach Ensemble (NBE) was founded by Philip Bayles and Sherril Kannasto. Their mutual love of 18th-century music sparked



PHOTO: BILL GRIZZLE

NORTHWEST BACH ENSEMBLE AND THE SOUTHERN OREGON REPERTORY SINGERS

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BY
Russ Levin

the enthusiasm of a number of Rogue Valley instrumentalists, and what began as informal chamber music parties has evolved into a decade's worth of concertizing in the Rogue Valley. The NBE is comprised of musicians from around Southern Oregon, with occasional appearances by musicians from Eugene and Portland. The ensemble is as large as the repertoire dictates; sometimes two or three people appear onstage, sometimes thirty. They have performed at the Oregon Coast Music Festival, and have been featured at the Sun Valley, Idaho Summer Music Festival.

Inspiration for NBE concerts is drawn from the documented experiences of J.S. Bach at Zimmermann's Coffeehouse in 18th-century Leipzig. Bach directed a concert series there, in the informal coffeehouse setting, hosting musicians from the area and composing and arranging works for the musicians at hand. The Bach Ensemble performs works not only of J.S. Bach. Its repertoire includes works of many of his contemporaries and on into the classical era, occasionally

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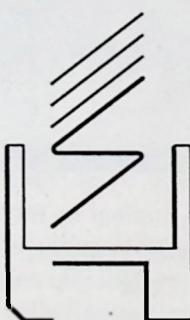
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News & Information



ONLINE

Jim Teece

High Tech Resolutions

Most of us spend our lives performing similar tasks day in and day out. Then, once a year we feel the need to start fresh, to right the wrongs in our lives. It's curious how we wait until the calendar flips before we do it, but we do. This month's column is my attempt to help you use the Internet as a tool for affecting change in your life, and fulfilling your resolutions, whether they come on January 1 or any other time throughout the year.

RESOLUTION #1: Become a more informed citizen. Get involved. Know the issues that affect our lives. Quit voting the party line. Think for yourself. Spend as much time understanding how and why our country operates as you do watching *Seinfeld*.

VOICE - Voter Online Information and Communication Exchange
<http://www.oclc.org/votesmart/>

RESOLUTION #2: If you have children, spend as many hours of active time with them as you do involved in passive activities. We all need to wind down, we all need to "veg." It's not a crime to watch TV, but make a point to spend as much time with your children on-line as you do in front of the TV. Surf the Internet together, play interactive educational games together, research on-line the different resources that are available to help give your child an edge in the future. For you techno-phobes, read a book.

Parents Place

<http://www.parentsplace.com>

RESOLUTION #3: Stay healthy. Get outside and walk, run, bike, rollerblade, play ball. Get your heart rate up once a day to a level above stasis for at least 15 minutes (unless, of course, your doctor advises otherwise). It is imperative that we think about our physical well-being and the physical well-being of our spouses, children, friends and family. We know we do things that are bad for us, but we still do them. Some of us smoke, most of us break speed laws on the high-

ways, and heaven forbid, some of us still drink and drive. Life is short enough, live it carefully.

Health Wise

<http://www.cc.columbia.edu/cu/healthwise/>

THIS MONTH'S COLUMN IS
MY ATTEMPT TO HELP YOU
USE THE INTERNET AS A TOOL
FOR AFFECTING CHANGE
IN YOUR LIFE,
AND FULFILLING YOUR
RESOLUTIONS, WHETHER THEY
COME ON JANUARY 1 OR
ANY OTHER TIME
THROUGHOUT THE YEAR.

RESOLUTION #4: Get involved. If every one of us personally got involved in a civic function we would be taking direct responsibility for our communities. Many of us make dollar donations, but often a more vital gift is a person's time and expertise. When you do contribute money think carefully about every dollar you give knowing how your money is being spent.

State of Oregon

<http://www.State.or.us/>

RESOLUTION #5: Manage your time better. We waste time. Think about it. There are 24 hours in a day. Are we utilizing that time wisely and efficiently? Probably not. We split the days into thirds. One third is sleep time, one third is work time, and the last third is divided up between family and personal time. Quit procrastinating. Get organized. Think Ahead.

Email is a great tool for staying connected with people.

RESOLUTION #6: Learn to debate your beliefs. I see so many friends and loved-ones blow-up over issues that mean nothing in the grand scheme of things. At your next dinner party, just try mentioning government. We should all learn to debate our beliefs in a non-confrontational manner. No screaming, no name calling, no preaching. State your beliefs and allow for the opinions of others.

Debate

<http://debate.net/>

RESOLUTION #7: Follow your bliss. Every day you should be doing what you love to do. If you hate your job, quit! It's high time we stopped perpetually complaining about hating our job, our employer and our government. Life is too short to think you're stuck in your current situation. Never lie to yourself by telling yourself that you're stuck. Every day you should know that what you're doing means something. Ask yourself: What's my goal? What's my plan? What's my dream?

Americas Job Bank

<http://www.ajb.dni.us/>

RESOLUTION #8: Quit spending on the future. Live within your means. Some say we live in a service society, but it seems to me more like a debt society. Avoid chasing your next paycheck to pay for your excesses.

<http://www.moneypages.com/sgrdecafe/>

RESOLUTION # 9: Relax. Make 1996 the year you learn to relax. Relax about life. It is very, very short. Our average life span is something like 70 years. Quit worrying about everything. You can be passionate and still be relaxed; you can be excited and still be relaxed; you can be involved and still be relaxed. Always remember that your life is important because of the many lives you effect, both directly and indirectly.

<http://www.gorp.com>

RESOLUTION #10: Stay focused on achieving your resolutions. Be committed to accomplishing them compassionately and intelligently and have a great year!

IM

Jim Teece is president of Project A Software Solutions in Ashland, a company which provides technical support for JEFFNET, the Internet service of Jefferson Public Radio Listeners Guild.



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Rhythm & News

Monday-Thursday 9am-4pm
Fridays 9am-3pm



ON THE SCENE

Mike O'Connor

Apartment Life, Bosnia-Style

"The Place Shook, The Windows Blew In . . ."

Stringers in hot spots around the world form a critical part of NPR's international coverage. Mike O'Connor and his wife Tracy Wilkinson (an L.A. Times reporter) moved into an apartment in Sarajevo to cover the war there. Here are excerpts from a note Mike wrote to his editor, Bob Duncan, following a rocket barrage.

SARAJEVO—As your surroundings change you learn new things. I've just learned the importance of always knowing where my pants are.

In our neighborhood you get pretty good at keeping an ear out for incoming shells, since we're so close to a favorite Serb target. Tonight we learned the difference between artillery and rockets; Rockets are bigger; they come in bunches, without warning, and with only a few seconds between them. We didn't hear them until it seemed that someone had blown up an ammunition factory in the next room. The place shook, windows blew in, and we started doing 16 things at once.

The first thing, of course, was to jump up and run to the other side of the room. I crossed the living room from north to south, Tracy from west to east. The worst injury to either of us in this war could have been due to collision.

Then I began to think of all the things I was supposed to think of: there was the new cat, the one-month-old that Tracy found; then there was where to hide.

Somehow I thought I'd just nip outside to record the rockets so I went for my tape deck. On the way to grab the deck I thought about the lights. The building was moving as if D-7 Caterpillar tractors were

battering it . . . and as if a ground attack was forthcoming. So, even though the shades are always drawn I took the extra precaution of turning out the lights.

66

TWO COMPETING THOUGHTS
DOMINATED AT THAT MOMENT:
FIRST, THAT I WAS ABOUT TO
DIE, AND SECOND, THAT I
SHOULD BE RECORDING
IMPORTANT ELEMENTS TO A
GOOD STORY. I WAS NOT
PREPARED TO DO EITHER
WITHOUT MY PANTS.

But with the lights out I couldn't find the tape deck. I also tripped over the cat. Not knowing quite what to do, I began telling Tracy what she should do. Then I turned the lights back on, got the tape deck, and, thinking ahead, I found my press pass and put it to one side while I put on my shoes.

Now ready for anything, I began to put the press pass in my back pocket to find that I didn't know where my pants were.

Now, the apartment is not that big. But when you think that the next rocket will surely land alongside you, it is surprising how quickly your brain turns to mud. It is also surprising how social norms retain their effect.

Two competing thoughts dominated at that moment: first, that I was about to die, and second, that I should be recording important elements to a good story. I was not prepared to do either without my pants.

The pants turned up. Actually, Tracy found them right in the middle of the floor . . . where I'd left them. By that time the rockets had stopped.

Outside, it was dark and quiet and way past curfew. So we joined our neighbors in the stairwell (the safest place in the building). I had my pants, my press card, and the tape deck all ready. But it was calm the rest of the evening.

From now on, you can call me anytime you choose and I'll always be able to tell you exactly where my pants are. ■

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getting
**better
and better"**

Curtis Hayden, Sneak Preview

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Honeysuckle
Rose.*



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Memories**

Holiday Memories

November 20-December 31

Evenings @ 8:00 and Sunday matinees @ 1:00

A new adaptation of Truman Capote's *A Thanksgiving Visitor* and *A Christmas Memory* tells of a boy's special friendship.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Welcome the New Year with the New Year's concert by the Vienna Philharmonic, New Year's morning at 8:00am. This year Lorin Maazel will conduct the traditional Strauss family program.

The Metropolitan Opera Season continues Saturday, January 6 at 10:30 am with a performance of Puccini's *La Boheme*.

Rhythm & News Service

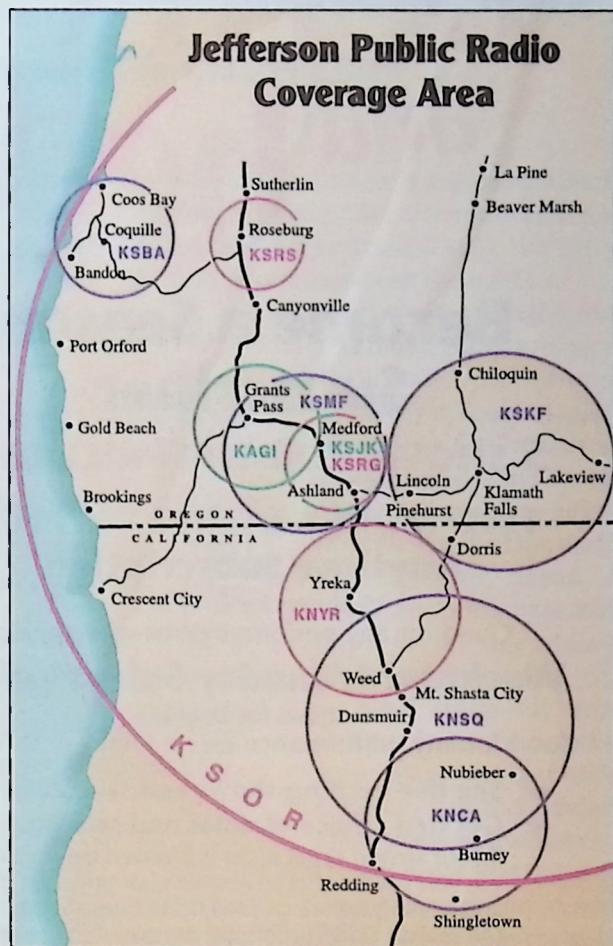
KSMF/KSBA/KSKF/KNCA/KNSQ

Two exceptional jazz series air this month, one making its debut and one making its annual return. Check out *Wynton Marsalis: Making the Music*, Sundays at 2:00pm, and Lena Horne returns as host of *Jazz Smithsonian*, Fridays at 9:00pm.

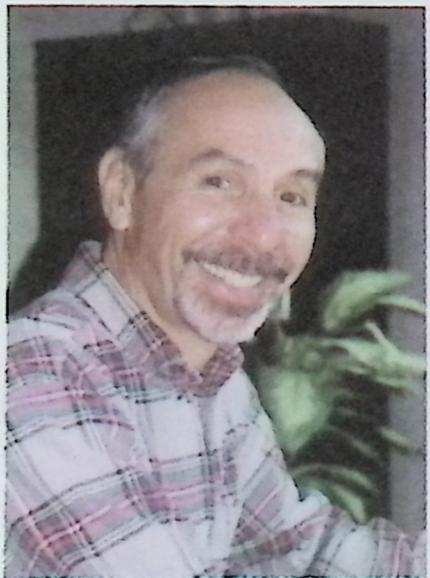
News & Information Service

KSJK / KAGI

Russell Sadler's Jefferson Exchange gives you the opportunity to call in and discuss issues of regional importance, weekdays at 9:00 am.



Volunteer Profile: Dick Boich



Dick is a reporter in JPR's News Department. In September he responded to an ad for volunteers in his local newspaper and within several weeks he was putting together his first story.

Dick and his wife Marianne moved to the Rogue Valley from Phoenix, Arizona in 1992. In Phoenix he worked for 29 years in banking and he volunteered with the Arizona Humane Society.

Dick says he had never even seen the inside of a radio station before he began volunteering at JPR. But he had been looking for a way to get involved in the community and be creative at the same time.

KSOR

Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Klamath Falls	90.5
Brookings	91.1	Lakeview	89.5
Burney	90.9	Langlois, Sixes	91.3
Callahan	89.1	LaPine, Beaver	
Camas Valley	88.7	Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud,	
Chiloquin	91.7	Dunsmuir	91.3
Coquille	88.1	Merrill, Malin,	
Coos Bay	89.1	Tulelake	91.9
Crescent City	91.7	Port Orford	90.5
Dead Indian/Emigrant Lake	88.1	Parts of Port Orford,	
Ft. Jones, Etna	91.1	Coquille	91.9
Gasquet	89.1	Redding	90.9
Gold Beach	91.5	Roseburg	91.9
Grants Pass	88.9	Sutherlin, Glide	89.3
		Weed	89.5

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

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<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>

Rhythm & News

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GRANTS PASS 91.3 FM

KSBA 88.5 FM
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MT. SHASTA

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) Jazzset (Wednesdays)</p>	<p>Milky Way Starlight Theater (Thursdays) Jazz Smithsonian (Fridays) 9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Car Talk 11:00 West Coast Live 1:00 Afropop Worldwide 2:00 World Beat Show 5:00 All Things Considered 6:00 World Cafe 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russel Sadler's Jefferson Exchange 10:00 Monitor Radio 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Milky Way Starlight Theater (Thursday) Software/Hardtalk (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) City Arts of San Francisco (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The NewsHour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 Monitor Radio Weekend 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC NewsHour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

Afropop Worldwide
All Things Considered
America and the World
Bluesstage
Car Talk Call-in-number: 1-800-332-9287
Jazzset
Living on Earth
Listener line: (617) 868-7454
Marian McPartland's Piano Jazz
Morning Edition
Listener line: (202) 842-5044
Rhythm Revue
Selected Shorts
Thistle & Shamrock
Weekend Edition
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

As It Happens
BBC Newshour
CBC Sunday Morning
Dr. Science
Echoes
Listener line: (215) 458-1110
Jazz Classics
Marketplace
Monitor Radio
Listener line: (617) 450-7001, Radio@CSPS.COM
Pipedreams
Sound Money
St. Paul Sunday Morning

OTHER PROGRAMS

Grateful Dead Hour
Truth & Fun Inc
484 Lake Park Avenue #102
Oakland CA 94610
Hearts of Space
PO Box 31321
San Francisco CA 94131
(415) 242-8888
Millennium of Music
WETA-FM
PO Box 2626
Washington DC 20006
New Dimensions Radio
PO Box 410510
San Francisco CA 94141
(415) 563-8899
The Diane Rehm Show
WAMU
Brandy Wine Building
The American University
Washington, DC 20016-8082
Call-in line: 1-800-433-8850
Oregon Outlook
Russell Sadler
SOSC Communications Department
1250 Siskiyou Boulevard
Ashland OR 97520
West Coast Live
915 Cole St., Suite 124
San Francisco CA 94117
(415) 664-9500
Star Date
RLM 15.308
The University of Texas at Austin
Austin TX 78712
1-800-STARDATE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
Metropolitan Opera

2:00-4:00pm
St. Louis Symphony
Beginning January 13

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
On With The Show

Herman Edel's survey of the best of Broadway and musical theatre.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm
Music from the State of Jefferson

Join producer and host Russ Levin for this weekly series of concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

Jan 1	M	Dvorak: Symphony No. 9
Jan 2	T	Schumann: Piano Quintet
Jan 3	W	Mozart: Piano Concerto No. 23
Jan 4	Th	Grieg: <i>Holberg Suite</i>
Jan 5	F	Beethoven: "Moonlight" Sonata
Jan 8	M	Haydn: Symphony No. 94, "Surprise"
Jan 9	T	Mendelssohn: Piano Concerto No. 1
Jan 10	W	Fauré: Violin Sonata
Jan 11	Th	Prokofiev: <i>Lt. Kije Suite</i>
Jan 12	F	Bernstien: Symphonic Dances from <i>West Side Story</i>
Jan 15	M	Schubert: Piano Sonata in a, D. 784
Jan 16	T	Korngold: Violin Concerto
Jan 17	W	Nielsen: Wind Quintet
Jan 18	Th	Shostakovich: Piano Concerto No. 1
Jan 19	F	Beethoven: Symphony No. 5
Jan 22	M	Hanson: Symphony No. 2, "Romantic"
Jan 23	T	Reicha: Clarinet Quintet
Jan 24	W	Chopin: Piano Concerto No. 1
Jan 25	Th	Britten: Variations on a Theme of Frank Bridge
Jan 26	F	Brahms: Variations on a Theme of Haydn
Jan 29	M	Rachmaninov: Piano Concerto No. 2
Jan 30	T	Vaughan Williams: Variations on a Theme of Thomas Tallis
Jan 31	W	Schubert: "Wanderer" Fantasy

Siskiyou Music Hall

Jan 1	M	R. Strauss: <i>Der Rosenkavalier</i> Suite
Jan 2	T	Nielsen: Symphony No. 3
Jan 3	W	Beethoven: String Quartet Op. 59 No. 1
Jan 4	Th	Franck: Violin Sonata in A
Jan 5	F	Tchaikovsky: Serenade for Strings
Jan 8	M	Dvorak: Symphony No. 7
Jan 9	T	Ravel: <i>Le Tombeau de Couperin</i>
Jan 10	W	Smetana: String Quartet No. 1
Jan 11	Th	Part: Berlin Mass
Jan 12	F	Beethoven: Piano Concerto No. 5, "Emperor"
Jan 15	M	Schubert: String Quartet No. 14
Jan 16	T	Haydn: Symphony No. 104
Jan 17	W	Prokofiev: Piano Concerto No. 3
Jan 18	Th	Tchaikovsky: Symphony No. 1
Jan 19	F	Bruch: Violin Concerto no. 1
Jan 22	M	Grieg: <i>Peer Gynt Suites</i>
Jan 23	T	Rachmaninov: <i>The Bells</i>
Jan 24	W	Mozart: Piano Quartet No. 1
Jan 25	Th	Bartok: Music for Strings, Percussion and Celeste
Jan 26	F	Brahms: Symphony No. 2
Jan 29	M	Brahms: Violin Concerto
Jan 30	T	Delius: Florida Suite
Jan 31	W	Schubert*: Symphony No. 2

HIGHLIGHTS**Metropolitan Opera**

Jan 6 *La Boheme*, by Puccini

Cast: Barbara Frittoli, Patricia Racette, Marcello Giordani, Dwayne Croft, Eduardo De Campo, Stefano Palatchi, Francois Loup. Conductor: Carlo Rizzi.

Jan 13 *Don Giovanni*, by Mozart

Cast: Jane Eaglen, Patricia Schuman, Ruth Ann Swenson, Stanford Olsen, Thomas Hampson, John Cheek, Herbert Perry, Paata Burchuladze. Conductor: James Levine.

Jan 20 *The Makropulos Case*, by Janacek (Met Broadcast Premiere)

Cast: Jessye Norman, Graham Clark, Hakan Hagegard, Donald McIntyre. Conductor: David Robertson.

Jan 27 *Il Barbiere di Siviglia*, by Rossini (1,100th Met Radio Broadcast!)

Cast: Ruth Ann Swenson, Raul Gimenez, Mark Oswald, John Del Carlo, Simone Alaimo. Conductor: Adam Fischer.

TravelersGroup Casual Concerts with David Zinman and the Baltimore Symphony

Jan 6 Dvorak: Cello Concerto in B Minor, Op. 104; Elgar: Symphony No. 2 in E-flat, Op. 63. David Zinman, conductor. Yo-Yo Ma, cello.

St. Louis Symphony

(beginning January 13)

Jan 13 Peter Mennin: Concertato ("Moby Dick"); Beethoven: Piano Concerto No. 1; Rachmaninov: Symphony No. 2 in E Minor. Leonard Slatkin, conductor. Helen Huang, piano.

Jan 20 Liadov: *The Enchanted Lake*; Rachmaninov: Piano Concerto No. 1 in C; Tchaikovsky: Symphony No. 6 ("Pathétique"). Leonard Slatkin, conductor. Eldar Nebolsin, piano.

Jan 27 Janacek: Overture to "From the House of the Dead"; Mozart: Symphony No. 36 in C ("Linz"); Berlioz: *Symphonie fantastique*. Libor Pesek, conductor.

St. Paul Sunday

Jan. 7 The Los Angeles String Quartet. Haidn: Quartet in D Minor, Op. 76, No. 2; Harbison: Quartet No. 1; Karongold: Quartet No. 3 in D, Op. 34.

Jan. 14 Richard Stoltzman, clarinet; Lukas Foss, piano. Works by Gershwin, Copland, Ives, Reich, Hindemith, Bernstein, and Foss.

Jan. 21 Samuel Sanders and Charles Wadsworth, piano four-hands. Works by Poulenc, Schubert, Brahms, Mozart, Barber, and Bizet.

Jan. 28 The King's Noyse. Choral music by Trabaci, Gagliarda, Monteverdi, Gesualdo, and others.

Music from the State of Jefferson

Oregon Coast Music Festival

Jan. 7 Festival Orchestra in Chabrier: *Danse Slave*, Vaughn Williams: Fantasia on Theme of Thomas Tallis, Berlioz: *Symphonie fantastique*. James Paul, cond.

Jan. 14 Festival Chamber Players in works of Haydn, Handel, Mozart, Barber & Brahms.

Jan. 21 Pianist Garrick Ohlsson in an all-Chopin recital.

Jan. 28 Festival Orchestra in Prokofiev: Scenes from *Romeo & Juliet*; Tchaikovsky: Piano Concerto No. 1. Garrick Ohlsson, piano; James Paul, cond.

TONIGHT YOU MIGHT HEAR OF THE NATIONAL BUDGET, INFLATION'S NEW DIGIT, EXAMPLES WITH WIDGETS, AND WHY PEOPLE FIDGET.

On All Things

Considered, we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

Tune into National Public Radio's *All Things Considered*. You'll find there's more to news than meets the eye.



Jefferson Public Radio

FROM NATIONAL PUBLIC RADIO

rroarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO



To THE **BEST** OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Saturdays at 5pm on News & Information

Sundays at 5pm on Classics & News

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm Jazz Smithsonian

Lena Horne returns as host of this series devoted to jazz of the 1920s, '30s, '40s and '50s.

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm Thursday: Jazz Thursday

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-2:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

**9:00-10:00pm
The Retro Lounge**

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

**10:00-2:00am
The Blues Show**

Chris Welton with the best in blues.

SUNDAYS

**6:00-9:00am
Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

**10:00-2:00pm
Jazz Sunday**

Contemporary jazz with host Michael Clark.

2:00-3:00pm

Wynton Marsalis: Making the Music

The noted jazz trumpeter/composer hosts the first full exposition of jazz music in American broadcast history.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.



Robert Siegel, Linda Wertheimer, and Noah Adams host *All Things Considered*.

**6:30-9:00pm
The Folk Show**

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Jan 3 To be announced
- Jan 10 Sir Roland Hanna, Dick Hyman
- Jan 17 Tommy Flanagan Trio
- Jan 24 Carnegie Hall Jazz Band Retrospective
- Jan 31 Carnegie Hall Jazz Band Salutes Miles Davis

AfroPop Worldwide

- Jan 6 Abdel Gadir Salim
- Jan 13 Dub-O-Rama
- Jan 20 Up the Niger
- Jan 27 Cesaria Evora, Live

Marian McPartland's Piano Jazz

- Jan 7 Alan Broadbent
- Jan 14 Wynton Marsalis
- Jan 21 Dave Kikoski
- Jan 28 Eartha Kitt

Confessin' the Blues

- Jan 7 1995's Best Blues Recordings
- Jan 14 Ike Turner Blues/R&B
- Jan 21 Sleepy John Estes
- Jan 28 Signature Blues Songs

New Dimensions

- Jan 7 Finding the Mystical in Everyday Life, with James Carse
- Jan 14 Soul Recovery, with Sandra Ingerman
- Jan 21 Hope for the Universal Human, with Barbara Marx Hubbard
- Jan 28 Travel for Personal Transformation, with Carole Angermeier, Conrad Levasseur, and Sedonia Cahill

Thistle & Shamrock

- Jan 7 A Moveable Feast
- Jan 14 Celtic Compilations
- Jan 21 Lift Every Voice
- Jan 28 Bandstand

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

POTATO PIZZA

(yield: 2 12-inch pies)

Basic Pizza Dough (recipe follows)

- 2 Tbsp. Cornmeal
- 2 lbs. New red potatoes, small white boiling potatoes, or small gold-fleshed potatoes, scrubbed, eyes removed, unpeeled
- 1 lb. Yellow onions, pared, sliced paper thin
- 1-2 Clove Garlic, pared, finely minced
- 1 tsp. Fresh sage leaves, minced or 1 tsp. dried rubbed (not ground) sage
- 1 tsp. Freshly ground black pepper
- 1/2 tsp. Salt Vegetable cooking spray

Divide Basic Pizza Dough recipe in half. Cover 1 portion with clean, damp cloth. Roll out other half on floured work surface to fit 12-in. diameter round pizza pan. Spray pan lightly with vegetable spray. Sprinkle lightly with 1 Tbsp cornmeal. Ease dough into pan, stretching to fit. Repeat with second half of dough and remaining 1 Tbsp cornmeal.

Dry potatoes thoroughly with paper toweling. Slice as thinly as possible into rounds ($\frac{1}{16}$ -in. thick). Place thinly sliced potatoes, thinly sliced onions, minced garlic, and minced or rubbed sage in large bowl. Toss with rubber spatula to mix well.

Spray each pizza crust lightly with vegetable spray. Layer $\frac{1}{2}$ potato-onion mixture on each pizza, distributing evenly. Spray potato pizzas with vegetable oil spray to coat evenly, but lightly. Sprinkle each pizza with $\frac{1}{4}$ tsp salt and freshly ground pepper to taste. Bake in preheated 400° oven for 35 to 45 minutes until potatoes are cooked through and golden brown.

During last 15 minutes of cooking, if potatoes brown too fast, spray 12-in. circle of aluminum foil with vegetable spray and lay lightly on top of pizza, sprayed-side down.

CONTINUED ON PAGE 31

MONITOR



RADIO

Mondays-Saturdays **News & Information**

Check listings for broadcast times

"Here is a program
that really takes
parenting seriously."

— Dr. T. Berry Brazelton

T H E **PARENT'S** J.O.U.R.N.A.L *with Bobbi Conner*

The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists, and others who care for and about children.

Saturdays at Noon

News & Information

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am **Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am **Marketplace Morning Report**

7am-9am **The Diane Rehm Show**

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am **Russell Sadler's Jefferson Exchange**

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m. **Monitor Radio**

11:00am-1:00pm **Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00 PM - 1:30PM

MONDAY **Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY **Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY **51 Percent**

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY **Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm **Pacifica News**

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm **Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the Christian Science Monitor.

3:30pm-5:00pm **As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm **BBC Newsdesk**

5:30pm-6:00pm **Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY **People's Pharmacy**

TUESDAY **City Arts of San Francisco**

WEDNESDAY **Tech Nation**

THURSDAY **New Dimensions**

FRIDAY **Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm **The Newshour with Lehrer**

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm **BBC World Service**

SATURDAYS

6:00am-7:00am **Monitor Radio Weekend**

7:00am-7:30am **Northwest Reports**

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am **Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am **BBC Newshour**

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

C-SPAN

2:00pm-3:00pm

Commonwealth Club

3:00pm-3:30pm

One On One

3:30pm-4:00pm

Second Opinion

4:00pm-5:00pm

Larry Josephson's Bridges

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

BBC Newshour

10:00-11:00am

Sound Money

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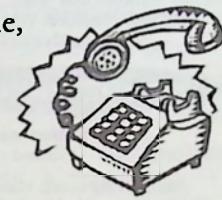


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JEFFERSON ALMANAC

Jud Hyatt

Mugs

I just counted them. We have twenty-six mugs, not counting cups. Cups are a lesser breed, thin, vain, temperamental. No, I'm talking mugs. Solid, substantial, glad-to-be-mug mugs. Mugs that make a solid clunk on a counter top, not a chink or a clink. Mugs don't quibble. Mugs is mugs.

The problem is, we have too many. We have run out of cupboard room. The only time we have room for all of our mugs is when some are doing time in the dishwasher. Even then, we never come close to running out. From time to time I have to use one with a flowery print - or the purple one, but there are always mugs. Even a party cannot drain our supply of mugs. There are mugs to go around and mugs left over. I haven't even mentioned the set of eight Christmas mugs that are put away for the year and forgotten at Christmas. No matter, we don't need them. We have plenty of mugs - for all occasions. Those in the back rows wait, peer out, hoping to be used, scalded, stained, chipped, to be included in the conversation. But they are forgotten, like unwanted litters of kittens.

Obviously, we need to rid ourselves of the excess, to make room for those remaining. Left unattended, they will explode out of the confines of the cupboard, invading plate and saucer space, crowding soup and cereal bowls, bullying cups, taking up squatter's rights in casserole dishes, stowing away in salad bowls, towering over sugar and cream containers. They must be thinned and pruned.

I have tried. On at least several occasions I have set aside the one with the ring of red hearts and the one with the gum-

drops on the counter top. I set them there for review by other members of the household. So far they have been saved from destruction, like that sad-eyed dog or cat at the animal shelter - re-adopted, if you will.

Here is a running tally of our efforts to thin the mug ranks:

• The jellybean mug. Mom wants to throw it out because it reminds her of Ronald Reagan. Barbara wants to keep it because it reminds her of Easter. It stays.

• The ring of hearts mug. No strong spokesman, but Barbara thinks some friend (we don't know which) gave it to us and they would be offended if we were to give it away. It stays.

• The "Waukegan 30-80" mug. Mom's souvenir from her 50th high school reunion. It stays.

• The mug with the drawing of an elephant and the message, "Even if you weren't a nose, I'd pick you as a friend." We gave it to Max, a close friend and recent house guest who thought it was cute. Max has a strange sense of humor. He left Germany in 1937, came to the U.S., joined the Army, ended up marrying a Cuban and now lives in Canada. He's still searching.

• The two dark, glossy mugs with a lovely abstract pattern. Given to us by our former Mexican foreign exchange student, Juan Luis. He is now back in Mexico, the father of our only two "grandchildren." They stay.

• The small ceramic mug that says, "Sweet Wag." Given to me many Christmases ago by our family's dog, Waggles. It stays.

• The two public radio mugs. At fifty dollars apiece, you bet they stay.

• The two cat mugs. These are cleverly shaped like cats, but they dribble when one

drinks from them. Given to Barbara by Sean's almost-wife. They stay.

• The heavy, sand-colored ceramic mug that holds the heat and warms cupped hands. Given to me by my daughter. If I only could keep one mug, this would be it.

• The *Northern Exposure* mug. The lettering is starting to fade due to many dish washings. It stays.

• The Mark Twain mug, given to Mom by my brother. It says, "My mother had a great deal of trouble with me, but I think she liked it." A family favorite. It stays.

• The two lion mugs. Barbara is a Leo. They stay.

• The Peace Corps mugs. "The Toughest Job You'll Ever Love." Barbara and I are both ex-Peace Corp volunteers. It stays.

• The Grant mug. The word "Grant" and the Grant Clan tartan on the side. Barbara is a Grant. It stays.

• My pharmacist mug. It proclaims, "I'm proud to be a Pharmacist (crossed out), Farmasis (crossed out), Pharmesist (crossed out), Druggist (not crossed out). I are one, so it stays."

• Two mugs with flowery prints. I thought these would be easy toss-outs. I have been over-ruled by the women in the house.

• The purplish mug. No one would feel comfortable drinking from this mug - I thought Wrong!

• The "Hyatt" mug. We bought it at the Hyatt Hotel in Milwaukee. We are all Hyatts. It stays.

• The sea gull mug. Dark blue with light blue outlines of flying sea gulls. I thought this one might go, but for some reason nobody understands, it stays. I'm glad.

• The "Twenty-One Bun Salute" mug. This mug is ringed by twenty-one cute bunnies, all at attention. Given to us by friends in celebration of our twenty-first anniversary. It stays.

• The two cats mug. Barbara loves cats. We have two. The mug and the cats stay.

So, that is the sum total of our progress. It just goes to show that when intelligent, dedicated people cooperate, progress can be made. After all, we did give away one mug. Max is a good friend. ■

Jud Hyatt, a pharmacist by trade, is a 24-year resident of Ashland where he lives with his wife, Barbara, and his very handsome dog, Nicholas.

ROGUE VALLEY

Theater

◆ *The Wind in the Willows*, the musical adaptation of Kenneth Grahame's children's classic by Douglas Post, will be presented by Actors' Theatre through January 1. Ticket prices are \$9/\$6. Ticket outlets are Tree House Books and Paddington Station in Ashland, Quality Paperbacks in Talent, and Larsons in Medford. (541)535-5250

Music

◆ Members of the Boston Chamber Music Society appear as part of the Chamber Music Concert Series on Friday, January 19 at 8pm. The performance will include Beethoven's String Trio in C Minor, Opus 9, Number 3; Harbison's Hallucination in four Episodes for Piano and String Trio; and Schumann's Piano Quartet in E Major. Tickets: Section I - \$21.00, Section II - \$19.00. The concert will be held at the SOSC Music Building Recital Hall, Ashland. (541)552-6154

◆ Pianist Paulena Carter solos with the Rogue Valley Symphony Chamber Players for the string quintet's annual chamber music concert. The program will include the Sextet for Piano and Strings by Mendelssohn and the Piano Quintet in F minor by Brahms. January 20 at 8pm at Rogue Community College and January 21 at 4pm at Westminster Presbyterian Church in Medford. (541)488-2521

◆ Mozart's Birthday Bash will be presented by the Southern Oregon Repertory Singers and the Northwest Bach Ensemble on Saturday, January 27 at 8pm. Celebrate Mozart's 240th birthday with champagne, pastries, a sampling of favorite arias, songs, concertos, chamber and choral works. Guest artists include Philip Bayles. SOSC Music Recital Hall, Ashland. (541)552-6101

Exhibits

◆ The Schneider Museum of Art presents several exhibits: David Furman - Virtual Reality, January 9 through February 16; Community Mural Project - Artist in Residence, January 8 through 12; Waldo Pierce - Treehaven Years. An Opening Reception will be held January 11 from 7-9pm. Museum hours: Tuesday - Saturday, 11am - 5pm. (541)552-6245

◆ Advertising Comes of Age: The History of American Advertising, 1920-1969 shows at the Southern Oregon Historical Society History Center through February 13. The exhibit includes representations of the Pillsbury Dough Boy, Charlie the Tuna, Kool-Aid Pitcher, Snap-Crackle-Pop, and Betty Crocker. 106 N. Central Avenue, Medford. (541)773-6536

◆ The Southern Oregon Historical Society also presents "Visual Geography," featuring over 500 graphic images. Second floor of the Jacksonville Museum of Southern Oregon History through January 7. (541)773-6536

◆ A Year of Pinkham Press, the work of Linda and Daniel Pinkham and seven other area artists who have printed with them will be featured at Graven Images Gallery through February 1. The artists include Bruce Bayard, Cody Bustamonte, Leslie Hunter, Nancy Jo Mullen, Rollin Neighbors, Dan Smith, and Lucy Warnick. Also featured will be pottery by Amity, Oregon artist Dan Wheeler. 270 E. Main Street, Ashland. (541)482-1983

KLAMATH BASIN

Theater / Music

◆ The Ross Ragland Theater and Performing Arts Center continues with its 1995 - 96 Season: *Mark Twain on Stage* with John Chappell portraying Samuel Clemens on Saturday, January 13 at 7:30pm; Curtis Salgado with his Chicago blues, Southern soul, funk, rock, pop, and attitude on Saturday, January 27 at 7:30pm. For membership and ticket information contact the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (541)884-LIVE

UMPQUA VALLEY

Theater

◆ *Angel Street* will be presented by Umpqua Actors Community Theatre on January 19, 20, 26, 27, 28 and February 2, 3, 4, 9, and 10. A suspense story of a maniacal husband plotting his wife's end. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door. (541)673-2125

NORTHERN CALIFORNIA

Music

◆ Alba Quezada, Soprano, will be presented in concert by Mount Shasta Community Concert Association on Wednesday, January 31 at 8pm at College of the Siskiyous Theatre, Weed. (916)926-4468

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts



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RECORDINGS

Russ Levin

André the Giant

There is something strange going on. For the second time in two months, I must confess that André Previn has produced one of my favorite recordings of recent days. In the December *Jefferson Monthly's* Year-End Favorites, I picked Previn's recording with Gil Shaham of the Barber *Violin Concerto* as my album of the year. Now, here he goes again. I've never been much of a Previn fan. I always thought that he was just one of the crowd as a conductor, and something of a charlatan as a performer. Recently, he'd made forays into jazz that I found dreadful (he's allowed to play jazz all he wants—just not bad jazz). But now, after releasing two gorgeous albums, I'm backpeddling.

I suppose I should qualify my recent affinity for Previn by adding that he is performing equally well as a conductor and pianist. Previn's latest work is his recent release entitled *French Chamber Music*. It includes two works: piano trios of Ravel and Debussy.

If you're not familiar with this music, the first thing that will probably jump out at you is how wildly romantic these works are. We tend to pigeon-hole both Ravel and Debussy as "impressionist," but it is important to remember that all art is on a continuum, and especially in music, the lines between one era and another are often very fuzzy. In fact, if I had to characterize these works as part of any one particular movement, I would say they were more art nouveau than anything else. They are full of that very distinctive blending of magic, mysticism, childlike innocence, and wistful longing that occurred at the end of the nineteenth century. They remind me of Rodin sculptures set in motion – classically informed, but full of

French Chamber Music: Piano Trios of Ravel and Debussy

Julie Rosenfeld, violin; Gary Hoffman, cello, André Previn, piano

melodrama and pathos.

Ravel's Trio is among his most highly lyrical works, with few of those Toulouse-Lautrec sort of flashes of almost disturbing color. It represents the culmination of his pre-war period, having been completed in 1914. After experiencing the First World War first-hand, Ravel's music changed fairly dramatically, as his style became laced with an edge of bitterness.

Throughout its first three movements, the Trio is written in a tight, highly intimate style, but in the final movement Ravel bursts out with huge, expansive, groundswell chords that provide one of the most satisfying fin-

ishes in all of the literature.

Debussy's *Trio No. 1 in G* shares much with Tchaikovsky. When Debussy was young he spent summers with the family of Madame von Meck, working as a tutor and pianist. This is the same Madame von Meck who was Tchaikovsky's famous benefactor from afar. During the summer of his eighteenth year, Debussy wrote this Trio for the family.

It is amazing to hear how much like Tchaikovsky or Dvorak this work is at times. It shares that supreme lyricism which Tchaikovsky championed, but from which Debussy would move further and further in his quest for imagery. However, while Tchaikovsky used the ensemble of the piano trio as a vehicle for one of music's great elegies, Debussy's *Trio* is a celebration. It is

playful, passionate, and simply delightful.

André Previn is, of course, not the only artist performing on these recordings. Julie Rosenfeld and Gary Hoffman are relative newcomers compared to Previn. They both have impeccable credentials, though: Rosenfeld has served for several years as first violinist of the Colorado Quartet; Hoffman won the Rostropovich Competition in 1986. This recording is the result of their collaboration with Previn in 1992 at the La Jolla SummerFest.

The ensemble playing here is flawless. The sound is liquid, flowing silver, perfect for a moment in music obsessed with moonlight and water. This is one of the most purely enjoyable discs I've discovered in a while. I'm sorry I ever doubted André Previn. ■

Russ Levin hosts *Siskiyou Music Hall* on JPR's Classics & News Service.

RECIPE *From p. 23*

Remove from oven. Slide pizza from pan onto cutting board (removing foil, if used). Let rest for a minute or two. Cut in half. Cut each half into 3 wedges.

BASIC PIZZA DOUGH (Yield: 2 12-in. pizzas)

3 Cups All-purpose flour
1 Tbsp. Dry yeast or 1 envelope
1/2 tsp. Salt
1 Cup Warm tap water (110°F)

In large bowl, mix flour, yeast, and salt. Add water, stirring to mix with sturdy spoon. When dough leaves sides of bowl, turn out on floured work surface, knead, adding more flour as necessary, until dough is stiff but not dry, 5 to 8 minutes. Dough should be smooth and elastic.

Turn into lightly-oiled bowl, making complete revolution with dough so oiled side is on top. Cover loosely with plastic wrap or clean damp towel.

Let rise in warm place (about 85°F) until doubled in bulk. Punch down; knead briefly.

Let dough rest a few minutes to "relax." Divide dough in half. Do not knead again before rolling out.

Calories: 341 • Protein: 9.5 grams

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COMPACT DISCOVERIES

Fred Flaxman

Flamma Flamma (The Fire Requiem)

First, a confession. I am an unabashed lover of romantic classical music, which makes me as much out of sync musically these days as I am politically (I'm an unrepentant, bleeding-heart, liberal secular humanist, albeit one who is morally and musically conservative).

I think Gregorian chant, so "in" as we come to the end of this millennium, is fine as accompaniment for yoga, meditation and, perhaps, other activities I am too discreet to mention by name. But I find listening to it as boring as waiting for my pet hen, Noirette, to lay an egg.

For the most part the baroque period is too frilly and mathematical to stir my emotions. But I don't mind it in the background as I surf the World Wide Web or send an e-mail message to Outer Mongolia.

The classical period's formality and structural balance is fine for dining and reading, and Mozart came out with some pleasant romantic tunes. But Haydn certainly doesn't stir my passion like Brahms, Wagner, Tchaikovsky, Chopin or Rachmaninov, although my hen prefers Haydn for hatching.

As for the minimalists, I think their movement is extremely well named. They offer minimal melody, minimal harmony, minimal orchestration, and altogether minimal enjoyment. About the only thing they max out on is monotonous repetition.

I consider atonal music to be intentionally antimusical and inhumane. "New age" music, in my not-so-humble view, is for aging baby-boomers who find rock too loud and have never learned to appreciate Debussy and Ravel. The Impressionists knew how to write "new age" music which went somewhere!

So, as you can imagine, I have a great deal of trouble finding contemporary compositions I can get excited about. There is a new compact disc, however, that challenges my prejudices: *Flamma Flamma (The Fire Requiem)* by the 36-year-old Belgian composer Nicholas Lens (Sony SK 66293).

"NEW AGE" MUSIC, IN MY
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SOMEWHERE!

Lens' score pulsates with primitive energy and driving intensity, reminding me at times of Carl Orff's *Carmina Burana*, at other times of Andrew Lloyd Webber's *Phantom of the Opera*. *The Fire Requiem* mixes the distinctive ethnic sounds of the Bulgarian women's choir from Le Mystère des voix bulgares with the incred-

ible bass sounds of Marcello Rosca and five other operatic soloists. The 75-minute piece mixes elements of rock, world music and Western classical music. Yet it is highly original and, believe it or not, this all works well together.

Flamma Flamma boldly synthesizes the Western spiritual concept of a requiem mass for the dead with death rituals and ceremonies from non-Western cultures. Its unifying element, according to the program notes, is the idea of fire — fire as a tool of life, as a metaphor for passion, as the most potent agent of transformation in nature, as a way of disposing of the departed.

The mystique of fire captured Lens' imagination as he reached his philosophical conclusion about life and death. As he himself put it: "To me the one thing that makes life bearable is the knowledge that it will come to an end, because accepting this is the only way to unconditionally and freely enjoy life."

Fortunately I didn't have to agree with

Lens to enjoy his music. Nor did I have to understand the original libretto by Herman Pontocarero, which is in Latin. I didn't even need to know that this has anything to do with fire, as, indeed, I would never have guessed if I hadn't seen the title or looked at the hard-to-read, overly-arty, not-very-informative program notes.

All I needed to enjoy this album was the exciting, dramatic, tuneful music itself, which is a study in contrasts from its structure and inspiration to its instrumentation. *Flamma Flamma* mixes operatic and folk voices, an ensemble of traditional orchestral instruments and a diverse selection of electronic and ethnic instruments. It all works more successfully than any contemporary composition I have heard in a long time, although I do find some of it too repetitious for my taste.

Nicholas Lens was born in a small provincial town near the French border. According to a biographical sketch issued by Sony, "he started studying violin with his godfather when he was five. Once when he was playing in a very enthusiastic way during the lessons, his bow touched, by accident, the director of the local academy on one of his vital organs. So the little Nicholas' violin career ended when he was ten."

Not to worry, his first television appearance came just a year later — as a trumpet player. He was then asked to play *The Last Post* at an official ceremony at a British and American war cemetery. "Nicholas was wearing short pants and it was freezing cold," the bio continues. "The television crew members offered him some brandy. The version of *The Last Post* he played during the ceremony on his trumpet was never heard before." And never again, I suppose.

Later, Lens studied at the Royal Conservatory of Music in Brussels and started composing professionally for theatrical projects, film and TV. He turned down a contract as a double bass player in the Israel Sinfonietta to try to make it as a composer. *Flamma Flamma* demonstrates to me, at least, that he made a good choice. ■

As a service to music lovers, insomniacs and computer maniacs, Fred Flaxman's Compact Discoveries columns are now available 24 hours a day, 7 days a week, 365 days a year on the Internet's Classical Music World Wide Web Page: <http://www.webcom.com/~music/recs/reviews/flaxman/index.html>.

TURTLE BAY *From p. 11*

case, Stephen Becker has not seen it in the first four months of his tenure at Turtle Bay. "I really have not heard negative feedback. The only thing that concerns people is the future of the existing museums that make up the alliance of Redding museums which is the backbone of the Turtle Bay project. Turtle Bay itself is only a facility. The museums are the real institutions. And one of the major goals that we have together is to strengthen an organizational structure that will make sure the programmatic interests, constituencies, and educational missions of the three organizations find their way to come through the Turtle Bay facility." Becker also realizes that a project which aims to be a major tourist attraction, rather than a simple community facility, could potentially have a tendency to ignore the local community, and he speaks of the need to guard against that. But he sees the benefits outweighing the drawbacks, and the project's estimates of financial impact are staggering — including the belief that by the year 2005, one million people yearly will be visiting Turtle Bay, spending over \$24 million annually directly at the complex, and additionally spending \$43 million elsewhere in the region.

While these numbers have no basis yet in truth, they also have not been proven false. So construction of Turtle Bay boldly begins. Four million dollars of work is underway, including basic infrastructure work,

and an area named the Paul Bunyan Forest Camp, which will include a 3,000 square-foot exhibit building, and play structures for kids in an area focusing on themes of forestry — particularly sustainable forest futures, in line with a theme of sustainability expected to run through all Turtle Bay creations. The Paul Bunyan area is, of course, named after the mythical backwoods legend who found his way into American folklore after beginning as an advertising character for the Red River Lumber Company — not coincidentally, the company whose operating family has generously donated money for the construction of the exhibit area.

Further work will proceed logically enough. "The timeline is pretty simply, that we raise the next fifteen million dollars, and we build the main museum," says Stephen Becker. His hope is that it will be completed in approximately five years. At that point, a new millennium will begin, with all of its attendant excitements and uncertainties. Will we, as a race, be able to teach ourselves the integrated perspectives on which Turtle Bay intends to insist? Or will we too, end up stuffed into musty dioramas by future dwellers of this planet? It's a divergence of paths which Turtle Bay hopes to assist in the creation of wise choices along, whatever the end result.

"I really do believe in the project," Becker summarizes. "That's a risky statement to make." ■

SPOTLIGHT *From p. 13*

stretching as late as Schubert

The Southern Oregon Repertory Singers were created by Ellison Glattly and Brian Tingle. Glattly conducted the ensemble until 1990, and he will be among the soloists for this Mozart Bash. He was succeeded by Dr. Paul French, who continues to direct the ensemble. French received a Doctorate in Choral Music from the University of Southern California, and joined the music faculty of SOSC in 1990, where he is Director of Choral/Vocal Activities.

The mission of the Repertory Singers

is to bring high-quality chamber choral music to the Rogue Valley. This group of 32 singers can be heard each season performing anything from Renaissance polyphony to Oregon premieres of contemporary choral works.

If an all-Mozart program presented by two of our region's finest ensembles isn't enticement enough, there will be champagne and pastries served at intermission. As Mozart himself might have said, "Party On!" ■

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BOOKS

Alison Baker

Journey to the Ants A Story of Scientific Exploration

Bert Hölldobler and Edward O. Wilson
Belknap Press/Harvard University Press
1994; \$16.95

Lately I find that I prefer a good work of nonfiction to a novel. It gets harder and harder to find anything *new* in fiction; the same old stories of love and death have been told for centuries, and I knew all the plots by the time I was out of high school. Nonfiction is another story. Especially in natural history and popular science, every book I open seems to report more things in heaven and earth than I had ever dreamt of in my philosophy.

For one thing, there are more *ants on earth than I had ever dreamt of* (the evidence on heaven isn't in yet). In *Journey to the Ants*, Bert Hölldobler and Edward O. Wilson estimate the total population of ants at ten thousand trillion, and their total weight as equal to that of all human beings. There are 9,500 different species of ants in the world; the authors once counted 43 species in a single tree in Peru, as many as occur in all of the British Isles.

This book is as full of amazing statistics as *Ripley's Believe It Or Not*: the oldest ant ever known was a *Lasius niger*, the European black sidewalk ant, who ("lovingly attended by a Swiss entomologist") lived 29 years! Queens of the leafcutter ants of South and Central America each give birth to as many as 150 million workers! One nest of the leafcutter ant in Brazil comprised over 1,000 chambers, and the soil the ants excavated in its construction totaled 44 tons! The mandible of *Odontomachus bauri*, a predatory ant, closes at the speed of 8.5 meters a second, the fastest anatomical structure ever recorded in the animal kingdom!

Just poring over long lists of these amazing oddities would be satisfying (witness the popularity of the *Guinness Book of World Records*). But Hölldobler and Wilson are among that wonderful class of scientists who

are so clear in their thinking and writing that they can make their own abstruse interests fascinating to the layest of readers. Their encyclopedic technical monograph *The Ants* won not only scientific accolades but the 1991 Pulitzer Prize in General Nonfiction; *Journey to the Ants* is a condensation of that volume, written for the purpose of sharing their passion for their subject with the general reader.

They have the peculiar skill of making ants and their activities—well, lovable, without plunging into anthropomorphism. "The dumpy little brown workers . . . forage over the ground, in among the grass tussocks, and up onto low grasses and shrubs in search of dead insects and nectar." But ". . . around Labor Day—at five o'clock on a sunny afternoon, if rain has recently fallen and if the air is still and warm and humid, vast swarms of virgin queens and males emerge from the *Lasius neoniger* nests and fly upward. For an hour or two the air is filled with the winged ants, meeting and copulating while still aloft. Many end up splattered on windshields."

Hölldobler and Wilson write not only terrific love and death scenes; every page is a delight, whether they're discussing ant evolution, ant secretions and fecal matter, ant slavery or ant parasites. One secret of the pleasure this book provides is, I think, the

dry humor and humility with which the authors present themselves and their accomplishments. These famous men are very high achievers; yet look at the way they describe the momentous discovery of the "missing link" in ant evolution, a species of ant that had long been sought by entomologists.

Frank Carpenter, the world authority on insect paleontology, calls Wilson on the phone.

"The ants are here," said Carpenter.

"I'll be down in two milliseconds," Wilson replied, adrenalin surging.

"Wilson ran down the stairs and into Carpenter's office, picked up the specimen, fumbled with it and dropped it on the floor, whereupon it broke into two pieces."

Brilliant, famous, accomplished? Yes—and a charming klutz.

Sometimes I wish that in my youth I'd been gently nudged toward science; that instead of the biology textbooks that never caught my interest I'd been given a book like this, that conveys the excitement and joy and rewards of a life in science. My own life might have been completely different. I might have been a myrmecologist.

I can blame my family for not being scientifically inclined, or my school system for channeling me away from science because of my sex, or my college for not requiring more science hours. There may be fragments of truth in all of these excuses, but there's another possibility, one that's only touched on in *Journey to the Ants*: the life of a myrmecologist requires an incredible amount of tedium and discomfort. There are hours and years of bending over laboratory benches, peering through microscopes, and crawling along on the ground through jungle and swamp, not to mention the many bites and stings to be endured along the way. The truth is, I've never had the patience, nor have I the "thorough, loving interest in—a *feel* for—the organism" that Hölldobler and Wilson have in such abundance.

I am not a scientist, but luckily I am a reader, and so can experience the pleasure and wonder of Hölldobler and Wilson's passion without having had to share the drudgery. *Journey to the Ants* is equal parts biography, romance, adventure, mystery, and fantasy: a true life adventure that's stranger than fiction. JM

Alison Baker's latest book is *Loving Wanda Beaver*. She lives in Ruch, Oregon.

POETRY

A Photograph by Matthew Brady

BY FREDERICK BENTON

Browsing through the Civil War
at the library on a winter morning
I was struck by a grim scene:
the aftermath of a battle
fought at the edge of a field
in the plow-and-churchbell south.
Like wagon-spilled scarecrows
the dead lay in their earthworks.
Drained moon-white, a soldier's face
stared obtusely at some broken dream
in the sky, where scavenging birds
were forever held short of their work.
Battle flags were strewn
among the logjammed corpses
like shrouds cast into driftwood.

Randomly, I had chosen
this massive brown book, only
intending to pass time.
Startled by a rush of tears
and the cinch of sorrow
constricting my throat,
I closed the cover.
Outside the window
snow began to fall
as I wept in silence
for the human wreckage
of that dark and brutal day,
and felt, as much as heard,
the old library clock
hacking away at time—
a sound like blood
dripping on a drum.

Frederick Benton, of Mount Shasta, has started a second career as a free-lance writer after retiring as a California State Forest Ranger. His work has appeared in a variety of literary and commercial publications, including *Poetry Northwest*, *The Magazine of Fantasy and Science Fiction*, *Wilderness*, and *California Fish and Game*. He is completing his first novel.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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